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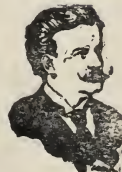
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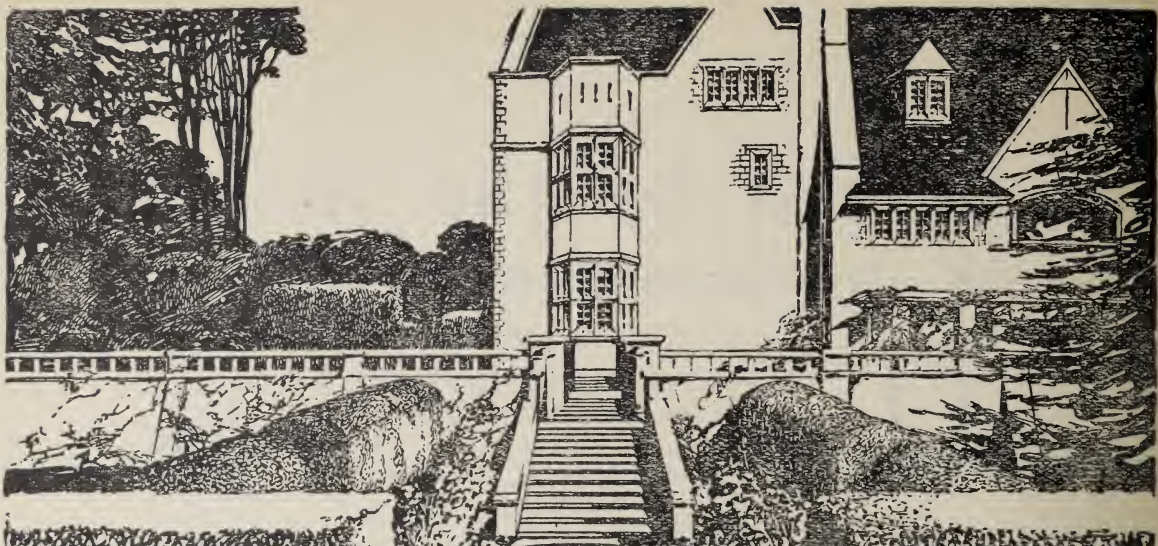
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The Piano-Player Review

No. 3. DECEMBER, 1912.

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Owing to several representations made to us by distributing agents, etc., we have decided to publish on the 1st of each month instead of later in the month, as first intended.

EDITORIAL.

The Piano-Player Review is making satisfactory headway, and, without any direct effort on our part, is getting very far afield. We have had inquiries from Canada, South Africa, New Zealand and Austria. The letters were specially interesting because they showed how world-wide the use of the piano-player has become. The mere use of statistics as to the number of piano-players which have been sold in various countries will prove very little from our point of view. The figures will be (and are, as we know) very impressive as a commercial fact. Our interest, however, is concerned with the degree to which the new instrument is being used as a *musical* instrument. There is abundant evidence that the day of the piano-player as an elaborate and expensive musical box is over. To many it may always have that appeal which was, at first, its sole appeal. In this sense the piano-player differs radically in the history of its development from any other musical instrument. In most cases the ingenuity of the mechanician has come to the aid of the musician. In the case of the piano-player, the musician is coming to the aid of the mechanician. He is beginning to see, and beginning to admit, that what he first regarded as an ingenious mechanical device (which was, no doubt, how the pioneer inventors of piano-player action regarded their handiwork) has evolved into a musical instrument under the stimulus of his own criticism. In one sense, therefore, the prejudice of the musician against the *mechanical* player has been the most effective cause of its development. The piano-player is still young, and no one with any imagination at all can doubt that in another generation it will have improved as much as the pianoforte did in the corresponding period of its development. The anxiety of manufacturers to meet the demands of the musician, and their ability to do so, has shown how quickly and definitely the piano-player took on a purely *musical* line of development as opposed to its early extraneous development as a mechanical novelty. This journal would obviously never have come into existence had the *musical* possibilities of the device not been perceived and realised to the gradual exclusion of the initial

Philistinic function which caused its commercial exploitation. The interest taken in our publication is necessarily evidence of the serious musical use to which the piano-player is now being put, and the letters from abroad which have reached us confirm us in our purpose. From subscribers at home we acknowledge with respect a tribute from a literary clergyman who says he will be "very pleased to recommend your charming journal." Not less practical are letters from important people in the "trade," stating that the *Review* was badly wanted and will prove of value to "everyone concerned."

* * * *

Among the suggestions we have received, one of the most interesting deals with the formation of piano-player clubs. The piano-player is an expensive instrument. A great many people, particularly young people, cannot afford to purchase one though they may be by inclination just the persons to derive pleasure and benefit from the use of the player. A happy solution of their difficulty would be the formation of a little society. They would find the manufacturer or his agent, most reasonable as to terms, and the instrument need not necessarily be purchased outright. A start could even be made by hiring a detachable player, presuming a good pianoforte is available. There usually is a pianoforte—though not often a good one—in a social club, and where there are enough musical members to constitute a "piano-player section," the pianoforte might be commandeered one night a week, and used with the attachment. The difficulty persons of small means will find is the acquisition of a room in which to hold their musical meetings, but there is no necessity to rent a room exclusively. An arrangement can be made with an hotel manager for the use of a room on certain evenings, and meantime the instrument would be stored for a small fee. We know of one case in which an enthusiast, who was of a commercial turn of mind, formed a club among his friends and the meetings were held at his house. He had purchased the player, and the members' subscriptions helped him to pay for it. Whether the members subsequently assumed any proprietary interest in the instrument we do not know, but on the whole the arrangement does not strike us as very

satisfactory. The same may be said of any club meetings in private houses where regular membership by payment is involved. The rights of the members and the rights of the householder—to say nothing of his lady wife—require delicate balancing and are liable to clash. On the other hand, a number of friends who all possess players, may arrange very pleasant meetings in the same way that they would for bridge or whist. The social possibilities of the player are indeed considerable. If, for instance, the spirit moves the company to an impromptu dance, a pianist whose time never falters is always at hand. But, of course, if organised piano-player meetings are to be really successful, they must be inspired by the serious musical interest of the persons concerned. We have previously pointed out how valuable the player is in the study of orchestral works, and we now learn that at one of the larger provincial piano-player libraries, some regular concert-goers asked that, by a small payment, they could have played over to them the music included in the scheme of an important series of orchestral concerts. Here we see a way in which the club system would be especially useful.

* * * *

We notice that the new Copyright Act, which was explained in our September number, is having the effect of drastically curtailing the range of music open to the ordinary literary subscriber. In the monthly announcements of the music-roll publishers, we get a list scintillating with asterisks, and we read at the bottom that “Rolls marked with an asterisk are subject to copyright royalty under the new Act and *are not* included in the *Circulating Library*.” In the full-scale list of one company for November, out of thirty-six rolls announced, no fewer than seventeen are starred as royalty rolls. The proportion is more or less the same in other lists, and depends upon the quantity of *new* music issued. Under the royalty system, the library subscriber can get nothing new. This is no drawback so far as most of the new rolls are concerned, for they are of the frivolous type—musical comedy excerpts and so on—but sooner or later the makers will have to keep abreast of modern serious music, and then the library subscriber will be under a real disability. And, obviously, as

time goes on, the number of prohibited rolls will increase. We think the trade ought to devise a means of doing greater justice to the subscriber. Libraries are profitable concerns, and a very important factor in the widespread use of the player. Many people would hesitate to purchase an instrument if they were faced with the additional expense of buying their music-rolls outright.

* * * *

We publish a letter pointing out the loose and uncertain state of the piano-player vocabulary. Our correspondent says, "I want to ask you what do you propose to do in the way of finding simple, perhaps new, terms to replace the jumbled and mixed-up nomenclature that is now used?" Well, what we propose to do is to let the *language* evolve. What else can we do? There is always this difficulty of nomenclature with a new thing. Our contributors have felt it, but they are endeavouring to co-ordinate the terminology of the player, and to make it as simple and direct as possible. The various manufacturers have certain proprietary names, both for their instruments and the special devices on them, and this has not made it easy to establish a vocabulary of generic terms. The title of this magazine was a matter for some anxious consideration though the result may appear simple enough. The term *piano-player* to cover any sort of pneumatic player action is simple and should soon become current. It does not matter enormously how a name is derived, or whether its etymology is unexceptionable, so long as it gets into general use, and means the same thing to everybody. We have been challenged on the term *piano-player* because the majority of players are now built inside the pianoforte and the whole instrument is called a *player-piano*. Our answer to the objection is that *piano-player* can more reasonably be made to include *player-piano* than *vice-versa*. From our point of view there is no real distinction between a player which is an attachment and that which is constructed inside the pianoforte. In both cases we are concerned with the new machine which *plays* the pianoforte, and in both cases that is the same. We suggest, therefore, that *piano-player* is adequate, and we shall adhere to the name. The makers will still keep their own

trade-mark names for the instruments they put on the market, because it is necessary for them to be different from one another. But their instruments are all reducible to a common denominator in the same way that the grocers' new-laid eggs, fresh eggs, and cooking eggs are. The eggs, like the instruments, may not be of equal quality and of identical composition (or decompositions), but they are all *eggs*. As to other names, descriptive of parts of the mechanism, and the terms used to indicate methods of playing, etc., they are certainly in a stage of evolution not far removed from the protoplasmic. We should be very glad to receive suggestions, and to find out what are the terms most common to users of the player. The investigation would be interesting in itself, and would have useful results. Readers possibly might vote on the different names suggested, and if all would agree to adopt the verdict of the majority, a common piano-player vocabulary would soon get established.

EVOLUTION OF THE PIANO-PLAYER.

III.

Before proceeding with this third paper, I will repeat the summary of the last, so that the point from which this paper commences may be quite clear.

Construction : On broad lines practically agreed upon ; the pneumatic principle predominating.

Devices : A paper roll-turning motor (pneumatic) under complete control of levers. Touch levers, or buttons, for releasing or cutting off pressure to and from the striking pneumatics. A lever, or levers, to operate the loud and soft pedals of the piano.

What did this standard of piano-player leave to be desired ? I think we may place the aims of the manufacturers to meet these desires roughly as follows :

Still more to refine pneumatic work so as to produce direct from the foot pressure a soft " velvety " pianissimo (very soft) tone. (The loud effects were already too easily obtained.)

To invent some device whereby any one note, or chord, or sequence of them, could be singled out from among the whole, and placed on a heavier wind pressure.

(In other words, a device for making the melody of a composition " stand out " over and above the tone power being used in the accompaniment (other) parts.)

To perfect tracking devices so that the music-rolls travelled in perfect alignment, allowing the perforations in the paper to approximate to the slots in the tracker-bar over which the paper travels.

To perfect internal adjustments whereby the motor, and the controlled pressure on the pneumatics could be varied to requirement.

(By this I mean those adjustments to the basic requirements in pressure, BEFORE coming under the operator's control.)

To perfect a graduated control of pressures governed by the touch levers.

Let us now go back to these requirements and see to what extent they are fulfilled to-day. The first requirement of a

soft velvety tone direct from the foot pressure is now an accomplished fact in the best piano-players (this term necessarily includes player-pianos). Unless readers have a thorough knowledge of pneumatics it would only befog them to go into technicalities. Simply then this improvement was gradually obtained by adjusting, varying, testing, and eventually selecting that size of pneumatic, that shape of valve, that area of inlet or outlet, that maximum or minimum air pressure, that strength of resistance, that length of movement, etc., that which, in combination, produced the most sensitive result from any given variation in foot pressure on the bellows.

The best pneumatic actions to-day can repeat a note of the piano something like a thousand times per minute. It can carry a pressure so delicate that the hammer of the piano is merely shaken. It can produce a soft chord that can *not* be played more softly with the hand. It can go on increasing the strength of the blow until tone is passed and mere noise results. Notes, chords (four hand-fuls) can be brought out with that fine crisp, cutting kind of touch that is so much a feature of virtuoso playing.

Without committing myself, I believe I can prove that the touch of the pneumatic action (the player action) has already passed the delicacy and the workable speed of the *pianoforte action*. Well that is, after all, not very wonderful. There are fewer points of friction in a pneumatic player action than in a modern pianoforte action! So much for the first demand.

The next great need really concurrent with all the others was a predominant melody, and this need well nigh caused serious illness to early friends of the piano-player. How many enthusiasts, having gained the maximum control of the player while at this stage, stood or sat crestfallen before their accusers? Then many compositions could be played really well, and some melodies could be "brought out" over accompanying notes, but your keen critic soon had his infidel "on the hip." No matter how deftly one used the touch buttons, or levers (one of which released special accent to the top half and the other to the lower half of the keyboard), there were still many works in which one could not accent the melody without accenting some or all of the other notes. Although most salesmen airily dismissed this disability through not knowing

the piece well, or confidently pounded the top half of a chord and subdued the other half, all musically keen enquirers were "up against" this want of a free melody.

The combined inventions of two manufacturers, I believe, first made this free melody possible. I will explain how it is done to-day. Go to your player and try to accent a theme or melody with the aid of your touch buttons or levers. What do you do? You close them both down, thus giving a reduced, a soft touch to all the notes being operated, although you have so much extra pressure from the foot held up. When you want a high note accented, you release a button, or lever, and immediately your reserve pressure is communicated to the high note. You again instantly close down the button so that only the one note shall receive the extra pressure. It demands quick ear, eye and hand, does it not? The more often this "flicking out" of extra pressure is needed, the more difficult it is to do neatly.

"Um," said the inventor, "that's as bad as having to play it with the fingers! I wonder if that can be done by a pneumatic, and so save the finger here as well as from the keyboard labour."

I know a man who cut out the touch buttons, and replaced them by air holes over which he used two fingers as a flautist covers finger holes. This idea I have never seen tried by the makers, and although it is to my mind quicker than buttons or levers, it remains still too difficult for the average player.

The inventors subsequently made the music roll release one or other of these buttons automatically and pneumatically by putting two special valves in the player, two new slots in the tracker-bar (one at either end), and punched tiny holes on each margin of the roll to operate these valves whenever wanted.

At first thought it would appear that the two touch levers were done away with. Not so, for unless these touch levers are down, and the general pressure always reduced, how can the side perforations release any reserve pressure?

Now do you see what this invention gives us? It gives us power to place our variable foot pressure on to all melodies or parts that need special accent *without affecting other notes* (the action is practically instantaneous), and it also leaves us

with the two levers by means of which we can accent any *other* note or notes if we so desire like the left and right hand which can be used independently.

I can hear the superior person saying "Oh really, I haven't heard of that. I must make you some concession, but what happens if five notes come at once and you want to accent the middle one?"

One need not be as crestfallen as of old, for one does accent the middle or any other note separately, but it has to be played a fraction of a second after the other notes in some cases, and in all cases where the group of notes has to be played on the top or bottom part of the piano. There are two or three systems of side perforation accenting, but I do not know of one which in some instances does not necessitate the playing of the note or notes before or after others which are written together. Do not most pianists frequently play the melody note a shade later than other notes written to be played with it?

Another system of accenting invented is what one might call a movable accent. It is a very clever idea, but has disadvantages and weaknesses in practice. By means of a special lever fitted with a pointer which ranges over the whole breadth of the music roll, it is possible to place special pressure on any two or three notes at will, according to the position of the pointer. In connection with this movable pointer, and travelling with it there is in the wind chest of the player, a sliding, box-like device, which carries extra pressure to those two or three notes immediately covered by it. The objections to this scheme would appear to be the fact that if three notes are near each other, all three have to be accented; the giving up of the one hand entirely for its use, and the old difficulty of contrary motion with the right and left hand. It would be no simple matter to pick out the subject theme of a fugue by pointing to each note with the left hand pointer, and at the same time controlling the speed lever with the other. At present I do not see any likelihood of this scheme developing, as against the side perforation.

While on the subject of side perforations I must mention that concurrent with the making of 88-note players, the old pneumatic leverage for the loud pedal was revived, but this

time was operated automatically by another extra slot in the tracker bar, and a special side perforation on the roll. This is an excellent idea for one who does not know where to add the sustaining, erroneously called the *loud* pedal, but fully-fledged users of the player generally prefer to use this sustaining pedal by means of the old lever which is still retained as an alternative.

Another very important reason for this preference lies in the fact that the extra wind used to operate this mechanism through the perforation, is equivalent to enough pressure for working several ordinary notes. In very soft passages this sudden demand for wind takes too much, and may leave the notes out. All wind-consuming devices, other than the actual note-playing mechanism, are open to this objection. The point, however, is only of vital interest to those who are capable of using the player for its best possible work.

H. C.

(To be continued.)

MODERN BRITISH COMPOSERS.

I.—SIR EDWARD ELGAR.

(Continued.)

In "The Apostles" (Op. 49) and "The Kingdom" (Op. 51), Elgar has reached the zenith of his powers within the medium of the oratorio form.

The two works are parts of one large plan which he indicates in a preface to "The Apostles."

He says: "It has long been my wish to compose an oratorio which should embody the calling of the Apostles, their teaching (schooling), and their mission, culminating in the establishment of the Church among the Gentiles."

"The Apostles" is the first instalment, "The Kingdom" the completion of the design.

The libretto of both works has been arranged by the composer himself, a number of scriptural verses being selected with great skill, and pieced together to form a more or less connected whole.

The former work was produced at the Birmingham Musical Festival in 1903. It consists of a prologue and two parts, each part made up of a number of scenes. The prologue symbolises the "Spirit of the Lord," and depicts the ultimate establishment of "The Church."

"For as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth, so the Lord God will cause righteousness and praise to spring forth before all the nations."

It is impossible to deal in detail with these large works here. The preceding article will indicate the limits within which this enquiry must fall. Anyone wishing for further information on the subject is referred to Mr. Ernest Newman's excellent work on Elgar in "The Music of the Masters" series, or Mr. Jaeger's analytical and descriptive notes.

An interpretation of the libretto of "The Apostles" by the Reverend C. V. Gorton, M.A., is to be recommended to those who wish for a greater insight into the poetical and religious basis of the work than is afforded by a study of the text.

The scenes of Part I. are six, and are labelled "The Calling of the Apostles," "The Dawn," "By the Wayside," "By the Sea of Galilee," "In Cæsarea Philippi," and "In Capernaum." Part II. is divided into seven scenes which depict "The Betrayal," "Gethsemane," "The Denial," "Without the Temple," "Calvary," "Easter Morn," and "The Ascension."

The narrator informs us that "Jesus went into a mountain to pray, and continued all night in prayer to God." The music of the first scene of the work depicts this night upon the mountain, and introduces us to a number of important themes. "The Dawn" gives the composer the opportunity for some very fine tone colouring. The music in the next scene, "By the Wayside," is chiefly expressive of quiet pastoral happiness. There is nothing in it that calls for special notice.

"The Storm on the Sea of Galilee" is watched from the Tower of Magdala by Mary Magdalene, in whom it induces a distressful penitence for her past iniquitous life, which is made more or less vivid to us by numerous orchestral allusions during the progress of her solo, and the accompaniment of a "muted" chorus extolling a life of pleasure. The storm is painted very realistically until Christ appears and calms the waters. Peter makes his unsuccessful attempt to walk upon the sea, and is saved by Jesus, who reproaches him for his lack of faith. The scene ends in an atmosphere of wondering worship and awe, mingled with consolatory thoughts that reliance upon Him would naturally bring. The next scene, "In Cæsarea Philippi," contains a fine chorus, "Proclaim unto them that dwell on the earth," and ends with the beautiful solo in which the future of the Church is committed to the care of Peter, "Whatsoever thou shalt bind on earth shall be bound in heaven, whatsoever thou shalt loose on earth shall be loosed in heaven."

In Capernaum we have some very affecting "Magdalene" music, and the finale to the first part contains some quite original and beautiful music for solo quartet, chorus and Orchestra.

The music of Part II. is on the whole superior to that of the first part. This is probably due to the fact that it deals with incidents of strong dramatic character and full of

human interest. After an orchestral introduction foreshadowing the gloom to come, Christ explains to His disciples "that the Son of Man must suffer many things, and be rejected, and be killed." The Apostles, of course, deny that they can prove faithless, Peter being particularly emphatic. The Chief Priests and Pharisees having resolved on the slaying of Jesus, temptation enters into the heart of Judas (illustrated in the music by a striking theme). Judas and the Priests arrange terms and the money is handed over. On the coming of the officers to take Jesus, Judas exclaims, "Let Him make speed and hasten this work that we may see it."

The psychology of the betrayal is here made a much more interesting and complex study than that generally accepted, in which Judas is supposed to be actuated by motives of mere cupidity. He is credited with believing in the power of Jesus, and being actuated by a desire to precipitate matters so that His power should be manifest to all. To quote Archbishop Whateley, "Judas Iscariot impiously presumed to take upon himself to act on his own notions respecting the Messianic Kingdom, and to constrain his Master to do the same." The themes that are here interwoven into the orchestral texture suggest the motives actuating Judas.

As he declaims the passage quoted above, in the orchestra are heard the theme which suggests "the Apostles" and another which is supposed to stand for their faith. Again, as he meditates upon "Jesus sitting upon His throne, the great King, the Lord of the whole earth," "the earthly kingdom" theme takes possession of the orchestra.

Peter denies Christ in the palace of the High Priest, and the chorus for female voices which is descriptive of Christ turning and looking upon Peter is beautiful in its pathos.

The scene "Without the Temple" is probably the finest in the whole work. From within the temple is heard a hymn to the God of Vengeance. Judas, overcome with remorse, exclaims "My punishment is greater than I can bear; my iniquity is greater than can be forgiven." Again, while the temptation motive is given out on the orchestra, he declaims, "I have sinned in that I have betrayed the innocent blood."

He throws down the pieces of silver and goes out, the chorus chanting the solemn hymn of vengeance. Then the

chorus changes, "Blessed is the man whom Thou chastenest, that Thou mayst give him rest from the days of adversity." He soliloquises in a long and fine monologue, which is interrupted by the vengeance chorus again. Despair overwhelms him. "It is not possible to escape Thine hand," he cries, while the "Judgment" motive is ominously reiterated in the orchestra.

From the populace in the distance shouts of "Crucify Him" come to Judas who declaims, "They condemn the innocent blood." Overcome by terror, despair and remorse, "he is sent out of life" in music of the "most highly concentrated expression it is possible to imagine."

In the scene "Calvary," Elgar paints the death of Jesus. The cry, "Eli, Eli, lama sabachthani," is given to muted strings only. The chorus sings "Truly this was the Son of God," expressions of grief and pain from Mary and John follow, and we are transported to the outside of the sepulchre on Easter Morn. The waiting women are informed by angel voices that Christ is risen and gone into Galilee. The mystic "Alleluia" is heard and the scene of the "Ascension" leads to the great finale. In this are combined a male voice chorus representing the Apostles on earth. A chorus and semi-chorus of female voices representing the angel choirs of heaven, the quartet, the Virgin Mary, Mary Magdalene, John and Peter, and the orchestra. Reminiscences of the various themes are frequently heard and the work ends with a "softly breathed Alleluia," in which all join.

"The Kingdom" deals with events subsequently to "The Ascension." The work is planned for the same quartet of solo voices representing the Virgin Mary (Soprano), Mary Magdalene (Contralto), John (Tenor) and Peter (Bass). The chorus represents the Disciples and the Holy Women, the people and the angelic choirs (mystic chorus for female voices). A short orchestral prelude leads to the first scene in which the disciples and the holy women are assembled "In the Upper Room." This scene is made up chiefly of solo quartet and chorus: (a) "Seek first the Kingdom of God"; (b) "The Lord hath chosen"; and (c) "Oh, Ye Priests."

The second scene, "At the beautiful gate," is given to Mary and Mary Magdalene, who in a duet and soli tell of the

wonderful things that have been accomplished and the joy of "the service of the Lord."

Following this is the "Pentecost" scene, which is laid firstly in the "upper room" and afterwards "in Solomon's Porch."

A tenor recitative, "And when the day of Pentecost," is followed by a male voice chorus, "When the great Lord will, we shall be filled with understanding," which is answered by a mystic chorus (female voices), "The Spirit of the Lord shall rest upon them." John breaks in with "When the Comforter is come ye shall bear witness," and Peter, "And speak as moved by the Holy Spirit," while the mystic chorus continues, "I will pour forth my spirit." Then the narrator (contralto), "And suddenly there came from heaven a sound as of the rushing of a mighty wind," who continues, "And they were filled with the Holy Spirit," while John and Peter sing, "He who walketh upon the wings of the wind," and the mystic chorus, "The Lord put forth His Hand," all very deftly pieced together.

In Solomon's Porch the narrator continues, "And there were dwelling at Jerusalem" (contralto recit.). A chorus of the people comment on the strange happenings, "Behold are not all these?" which is interrupted by John with "He who walketh on the wings of the wind," and Peter, "He whose ministers are flaming fire." After a short recitative, "I have prayed for thee," Peter has a fine dramatic solo, "Ye men of Judea," during which the mystic chorus comments, "The Lord put forth His Hand," and the chorus of people, "His blood be on us and on our children." After some further recitative and choral work the scene ends in a magnificent tutti, "The first fruits."

A beautiful contralto recit., "Then they that gladly," and solo, "The man that was lame," ushers in the next scene, "The sign of healing," which takes place at "The beautiful gate."

Peter exhorts the populace to "Look on us." The chorus answers with "This is he which sent for alms." Peter again has a fine solo, "Ye men of Israel," followed by John, "Unto you that fear His name," and a duet imploring the people, "Turn ye again."

A contralto recit. tells of their quest, and Mary in mournful mood sings quite the most beautiful solo of the work, "The sun goeth down." The scene changes again to "The upper room." The disciples and the holy women are gathered together in fellowship, and their feelings are expressed in a chorus, "The voice of joy." John tells of their questioning by the rulers. The chorus respond "In none other." Peter and John continue the recital of their adventure, and the chorus follows with "Lord, Thou didst wake the heavens."

Then the solemn ceremony of "The breaking of bread" is gone through and is followed by a fine choral setting of "The Lord's Prayer." John then exclaims, "Ye have received the Spirit of Adoption," and Peter, "Whereby we cry, Abba, Father," which is taken up by a chorus of tenors and basses. Then the work is brought to a close with a magnificent tutti, "Thou, O Lord, art our Father."

(To be continued.)

ON MAKING ONE'S OWN MUSIC ROLLS.

III.

Before trying one's hand on the practical work of accenting by means of side perforations, it is worth while to understand the principle of the accent device, which is quite a simple addition to the levers controlling the force of the hitting—the quantity of the tone—in bass or treble.

The levers* control valves which divert the suction of the main bellows from larger to smaller air passages; and the accenting device merely secures a momentary reversion—in the treble division or the bass—to the full draught.† This reversion occurs almost simultaneously with the transit of a perforation across one of the accenting slots at the end of the tracker bar, because the air admitted from the tracker bar through a tube opens the sliding-valve which the action of the bass or treble lever has closed, and the increased striking force takes effect upon any notes which are struck at that moment, *i.e.*, whose perforations *commence* to pass over their slots within $\frac{1}{32}$ of an inch on either side of the accenting perforation.

For this reason, where two or more notes in the same division, treble or bass, occur together, and would be played simultaneously by a pianist, it is necessary, if you wish to accent one of these above the rest, to separate it from them by making it commence not less than $\frac{1}{32}$ of an inch behind the line of the others, in order that the themodist may take effect upon it, without affecting them. This result may be secured either by holding back the note to be accented by means of a slip of gummed paper across the beginning of the perforation, or by cutting the other notes forward. The latter method is, I think, the better, because it is quicker and involves no gumming of the roll; while as to the effect upon the time of the music, it is, after all, the accented note rather than the others to which attention is called, and which, therefore, should be in strict time if a choice has to be made.

*In some of the cheaper players, the levers simply lower a couple of pieces of felt between the hammers and the strings of the piano. This is, of course, quite a different principle; and not so good.

†Mr. Morrison's technical explanation of the working of the accenting device is not fully accurate. The side perforations do not actually open the sliding valves operated by the levers, but the effect, however, is the same.—Ed.

In the case of chords the use of the accenting device is a *pis aller*. Where the important note stands alone in its register and can be accented by means of the bass or treble lever only, this is much to be preferred. The two great virtues of the piano-player are that it does not drop notes, and does play its chords crisply, with no unnecessary arpeggios; and it cannot be denied that the accenting device derogates from this latter quality in a manner that is nearly always audible, and where audible, always offensive to a good ear. For this reason it is better to abstain from accenting in cases where the failure to accent is not very noticeable, *e.g.*, in octave passages it is usually best to leave the lower note level with the upper, even where they both fall within the same register and will be accented equally, and there are other passages to which it is better to discard accent and trust to skilful pedalling to bring out the contrast. But this is a matter which a player will be able to decide for himself in particular cases after a little experience. In this connexion, it is worth noting that the working of the accenting device is most satisfactory, and the arpeggio effect least perceptible when the player is working at high pressure; no doubt because the difference between the full and reduced draughts is greatest under that condition. It is almost impossible to get a good result from an accented chord played *pianissimo*.*

It should be noted also that a roll, or part of a roll in which a number of short perforations occur cannot be accented as satisfactorily, as where the intervals between the accented notes are longer. In a series of short perforations there is a tendency for the effect of the accent to be carried on to the unaccented notes that follow next. I do not know what causes this. It may be that the sliding-valve which has been opened by the air from the accenting slot is prevented from closing by the draught upon the suction-bellows from the perforations which come closely after. Or perhaps the air that enters through the accenting slot has not had time to exhaust itself and so continues to keep the valve more or less open.† Whatever the cause may be, I have observed the effect only too often,

*With the latest instruments this is now possible. See next month's "Evolution of the Piano-Player."—ED.

†If the latter explanation is correct, the indication might be to use a still smaller punch for accented holes, to reduce the intake of air.

and in making rolls for oneself it is worth while, as I mentioned in previous papers, to avoid this difficulty altogether by arranging that the shortest note shall have a perforation not less than half-an-inch long.

Machine-made accented rolls are open to criticism on more than one account. Perhaps the most conspicuous point about them is the absence of accenting. Not only are long sections marked "Normal," and left altogether untouched, but even in the remaining sections there is, as a rule, no attempt to accent the leading note of a chord ; and mistakes and omissions in the accenting are not at all uncommon. It is not fair to attribute these deficiencies to the piano-player, which no doubt faithfully reproduces the handiwork of the accenters. But another fault is probably due, at least indirectly, to the machinery. The divergence between accented notes and others in the same line is made a trifle longer than is necessary, no doubt in order to be on the safe side. In accenting by hand the margin can be cut fine, because a mistake can always be corrected. These are the points—more general use of the accenting devices, especially in chords and closer cutting to minimise the arpeggio effect—in which the players who accents his rolls for himself will score over the mere purchaser, and there is beside the very considerable advantage of being able to adapt any ordinary rolls to the use of the device. How considerable, may be judged from a single instance, of Beethoven's thirty-two pianoforte sonatas, only six have been mechanically accented, and the manufacturers seem to be in no hurry to increase the proportion.

In accenting by hand there is the same division of marking and cutting which I described in my last paper. The marking consists in putting a pencil dot on the roll over the accenting slot in bass or treble, exactly in a line with the commencement of the perforated note which you wish to accent ; and in making some sign against any other notes in the same line—and the same register—which must be cut forward to take them out of range of the side perforation. In 65-note instruments, thirty-two notes are controlled by the bass lever and thirty-three by the treble, and so are within the scope of the accent slots to left and right respectively. In the work of cutting, an extra punch of $\frac{1}{32}$ inch diameter will be required for the

accent perforations, and in certain cases, mentioned above, a punch with an aperture of $\frac{1}{64}$ inch may be useful.

There are many manufactured rolls described as "accompaniments only"—rather an unfair description in the case of the piano part of a violin sonata, for instance. It is quite easy, if you think it worth while, to insert in these rolls, and accent, the part of the other instrument; and the result is not bad fun in the absence of a violin.

J. H. MORRISON.

HOW TO ACCOMPANY.

III.

The foreign title of this familiar and beautiful song need not frighten the humblest beginner. It has plenty of *tune* in it, and is as easily assimilated, an advance musically on "The Rosary," as "The Rosary" was an advance on "A Song of Sleep." Moreover, I use the English words which are tolerably good.

"Ich Liebe Dich" is a love song in two verses, each to the same music, and it tells of a love that, at any rate, for the moment is vital and intense. It is an appeal full of passionate reiteration. The chief characteristic of the song, when well sung, is the freedom and liberty that one must have and take with the time, or tempo, or if put in the usual musical term, "Tempo rubato."

Let us briefly review the words of the song as a whole. The edition before me is Peters' (Augener & Co.).

ICH LIEBE DICH.

Du mein Gedanke, du mein Sein
und Werden,
Du meines Herzens erste Seligkeit,
Ich liebe dich wie nichts auf dieser
Erden, ich liebe dich,
Ich liebe dich, ich liebe dich in Zeit
und Ewigkeit,
Ich liebe dich in Zeit und Ewigkeit.
Ich denke dein, kann stets nur
deiner denken,
Nur deinem Gluck ist dieses Herz
geweiht,
Wie Gott auch mag des Lebens
Schicksal lenken,
Ich liebe dich, ich liebe dich,
Ich liebe dich in Zeit und Ewigkeit,
Ich liebe dich in Aeit und Ewigkeit.

I LOVE THEE.

Light of my life whose image my
heart holdeth,
Thou at whose feet I worship and
adore,
With wings of love my spirit thee
enfoldeth,
I love thee, dear, I love thee, dear,
I love thee, dear, now and for ever
more,
I love thee, dear, now and for ever-
more.
I think of thee in dreaming and in
waking,
Thy perfect bliss I set all else before,
Wherever fate my footsteps may be
taking,
I love thee, dear, I love thee, dear.
I love thee, dear, now and for ever
more,
I love thee, dear, now and for ever
more.

Here we have the abandonment or subjugation of *all things* to the one demand. Is not the breadth and depth of this passionate statement an appeal and a demand also? See in the first few bars the intensity of expression, although beginning in a whisper. The vows are measured hastily against all things in earth and heaven, and the measure is still too poor, it is only eternity—the infinite—that can hold the force behind the “*Ich Liebe Dich*.”

Can you imagine anybody singing to an accompanist who labours under treacherous technique, and an unwholesome funk of having to play quickly, and still catching the spirit of abandonment and concentration so necessary?

In this paper I am not concerned with a singing lesson, but this I would say, that the more competent your singer, the more quickly are you likely to become an accompanist. Do you know that if you are any good at your player at all, you can get heaps of practise? Singers of good music find it difficult to get good accompanists when the work is at all out of the mediocre strain.

It is such good fun too, this player accompaniment. Initial faulty “player technique” (the human part) provides a great deal of merriment, although serious work is needed to gain perfect control. If you approach this accompaniment without a singer to begin with, try and get at the spirit of the song first; get some thought as well as physical power behind the work. If you can’t sing the song, think it, mean it; let your emotions loose if you have any. Control of the accompaniment technique will soon follow.

From the foregoing introduction to this lesson in accompaniment, it will be abundantly clear that the variations in speed will be great, and with each singer the variations will be different, but my remarks are based on the reading of an excellent lieder singer.

“*ICH LIEBE DICH*” (*Grieg*).

Introduction: This covers just over three bars of the music; it must be played softly, gradually increasing in tone; make a slight accent on the highest note (top r. h. perforation) in the

WORDS.

second and third bars. During the last bar (No. 3) make a slight *rallentando*, slow down gradually, and then resume the general speed in the fourth bar.

Light of my life In the first part of the phrase, the lowest perforations play the melody with the voice, and instead of trying to play each note by a separate movement of the pointer, it will be better to first find out exactly what speed suits the singer and mark the indicator number ; also note a slight increased pressure for the words *my life*.

holdeth Slight accent on hold. Increase the tone of the last two chords in that bar.

Thou Begin this bar very softly, slight accent on the chord to *thou*.

feet Watch carefully to get the bass note exactly in time with this word, increase the pressure and follow the speed of the singer during the bar.

and adore The singer here is quite loud, and you must play the bass note (l. h. perforation) firmly with the word *and* (this is a wrong word for stress really, but you must blame the translator). The accompaniment here rises and falls in tone till the next words.

With wings etc. Here is a repetition of the first phrase of the song, and should be played in much the same way.

I love thee, dear Twice this declaration is repeated in the same form, the second time a few notes higher in pitch, and more intensely. Accent the chords at the beginning of each bar to the word *love*, but don't hang fire while doing so, for by now your singer will be racing away with the time.

I love thee For the third time make sure of the first note and word in each bar, increase the pressure, add the sustaining pedal.

No set of rules other than the simple statements here is likely to be of use. Compositions differ, players differ, performers differ in physical strength. Each instrument is like the horse that wants knowing to get the best work out of him. Blowing must be done involuntarily. You must know what tone you want to produce and then *get it*, in an easy and instinctive way.

The effect on playing is exactly the same whether you depress the left or the right foot. Practise alone will enable you to "kick*" out special notes to be accented. The quick kick, or downward movement of the foot should actually slightly precede the perforation to be accented. If you wait till the perforation in the roll is letting in air through the tracker bar your kick will be wasted.

The cry that pedalling is hard work is justified only when one is using an inferior player. With a good player, one in which there is no waste of power, blowing is not physically hard work. Many people, however, do make hard work of it, even with the best players, simply because they keep pushing down the pedals at moments when it can have no possible effect on the notes. For example, suppose one has to play a sustained chord (long perforations) very loudly. A vigorous kick on one or other of the pedals causes the heavy blow desired. It takes perhaps three seconds for the perforations to pass the tracker. If, during those three seconds, you put in four or five more vigorous kicks you are merely kicking the air, and the energy is wasted because no fresh notes have to be played until the perforations have passed the tracker bar and the chord is ended.

Of course, one has to keep some pressure during the three seconds, but only enough to keep the motor working. If the notes following the first chord have also to be loud, another powerful kick at the time of demand is necessary.

A simple sum in arithmetic will be instructive. If in three seconds, two of three special kicks are wasted and the roll takes fifteen minutes to play, how much energy (say at 5lbs. energy per kick) is wasted? The answer works out at 3,000lbs.

It must be admitted that on some players one does not get full tone value for the kick, but every variation of the foot pressure *should* be transmitted instantly to the tone effect.

* I use the word "kick" for brevity; downward pressure is meant.

Now to work. Take a simple waltz roll of any kind and run through the introduction quickly. Then stop at the beginning of the waltz proper.

Are you sitting correctly and comfortably on a *sloping* seat, feeling that you have the maximum control over the pedals of your player ?

Remember the action necessary is an ankle movement, with the heels firmly fixed. Place your tempo lever at a moderate degree. Begin playing, but do not touch one of your control levers. Start by looking at your feet to see that you are using a straight dead centre action, and keep up a firm but not heavy pressure for a few bars.

Then gradually reduce the amount of pressure. Blow much slower until all the notes appear to be only just speaking. Aim at producing a very soft, even tone and touch from the piano. Keep at this very light pressure all the way through, and repeat the same roll in the same way for at least thirty minutes.

Take another roll to prevent monotony, also a waltz, and play that in the same way, but produce much more tone. Continue this as long as you can put up with the tune. Then return to roll number one and start very softly. Gradually increase the pressure to very loud. Then go back to very soft again. All gradations must be very slowly built up and reduced. Repeat this two or three times.

Take number two roll, go through the same process, but make your gradations in tone through the pressure more quickly. Then go back to number one roll again, which by now you should know the tune of perfectly, and vary the pressure and tone by making every big note in the bass loud, and then suddenly drop the tone to as soft a degree as possible. You will now find yourself accenting the first notes of each bar of the waltz.

When you have gained a perfect command of the blowing, that is to say, when you can place special pressure and any desired pressure, on *any* note perforation, direct from the foot, while the speed of the motor is regular, you will be ready for your second lesson.

E.

(To be continued.)

MUSIC NOTES AND NEWS.

Miss Alice Brookes, a young Manchester singer, who thrilled even the critics at this year's Blackpool Festival when she won the dramatic contralto competition and the famous rosebowl for best soloist, is to have a chance of becoming a great artist. Professor Granville Bantock is so impressed with the possibilities of her voice that he has undertaken to continue her studies free of cost, at the Midland Institute, Birmingham. So, early in the new year, Miss Brookes will forsake the cares of business—she is a typist now—for the far more arduous, far more exacting training which alone can produce the great singer. “I think I am very lucky,” she told a *Daily Mail* representative. “You see, Professor Bantock's song, ‘Peer of God's He Seems,’ was the test piece at Blackpool, and after the competition Dr. McNaught (the adjudicator) told me he wanted Professor Bantock to hear me. So I sang it for him. I don't suppose I interpreted it as he thought it ought to be done, but anyway he made me this offer. I really do not know how I began to sing (she continued, in answer to a question). How does one begin? One just sings, you know, and then you study. It takes up all your time. Oh, yes, I go to business every day, but I have all my evenings for music. Do business and music mix? Why, of course, they don't. How could they? But music is hard work. Only it is so very well worth while. One does not mind the necessary drudgery, because it is so fine a thing to be able to sing. No, I cannot tell you anything about my plans. I have not got any. I know I'm going, and I'm very glad. I'm going to work hard—and hope. That is all.”

* * * *

Dr. Walford Davies produced a new work at a recent Philharmonic concert in London. This is a suite in four sections, called, “After Wordsworth.” The music is of a frank and charming character. The most striking movements are the prelude and finale. The former is of a stormy character, illustrating the poet's thought “What joy to roam an equal among mightiest energies.” The finale depicts a village festival, the joyous strains of which die away, leaving the poet philosophising with gentle melancholy on a peaceful rural prospect. It is a beautiful, strong, serene piece of music. The middle sections, a saraband and gavotte, are slight and graceful.

* * * *

At the conclusion of the Philharmonic Society's concert, in the course of which Mr. Harold Bauer played the solo part in Beethoven's Concerto in G major, and subsequently Brahms's “Walsen” (Op. 39), the artist was presented, at a gathering of the members of the society, with the Beethoven gold medal. Mr. Bauer, in returning thanks, said how deeply he was moved by having attained the ambition of his boyhood. The only other living pianists upon whom the distinction has been conferred are Mr. Paderewski and Mr. Sauer. The recipient of the medal before Mr. Bauer was Pablo Casals, and the next will be Madame Tetrassini (December 5th).

A musical statistician informs us that, since the year 1875, there have been 171 women composers. France, according to this authority, has produced 94, Italy 38, Germany 25, England 9, Holland 2, Russia, Spain, and Sweden 1 apiece. We are not prepared to dispute these figures. But, inasmuch as the list is supposed to be confined to women who have composed in the larger forms, it would really be interesting to know how the assiduous compiler arrived at France's "ninety-four." For that matter, has that country produced ninety-four composers, including both sexes, since the year mentioned? If so, some of them must surely have been hiding their light under a bushel.

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Undeniably the most talked of composer in Germany at the present day, not even excepting Strauss, is Arnold Schönberg. His latest work, designed as an accompaniment to the recitation—or declamation—of some fantastical poems entitled "The Songs of Pierrot Lunaire," appears to have set the Berlin critics by the ears. The correspondent of the New York *Musical Courier* describes this latest outpouring of Schönberg as "the greatest musical monstrosity that has been perpetrated during the present generation upon a long-suffering public," and as "the last word in cacophony and musical anarchy." "Some day," this critic proceeds, "it may be pointed out as of historical interest because representing the turning-point, for the outraged muse surely can endure no more of this; such noise must drive even the moonstruck Pierrot back to the realm of real music. Albertini Zehme, a well-known Berlin actress, dressed in a Pierrot costume, recited the "Three Times Seven" poems, while a musical, or rather unmusical, ensemble, consisting of a piano, violin, viola, 'cello, piccolo, and clarinet, stationed behind a back screen, discoursed the most ear-splitting combinations of tones that ever desecrated the walls of a Berlin music-hall. Schönberg has thrown overboard all the sheet anchors of the art of music. Melody he eschews in every form; tonality he knows not, and such a word as harmony is not in his vocabulary. He purposely and habitually takes false basses, and the screeching of the fiddle, piccolo, and clarinet baffled description. Otto Taubmann, the critic of the 'Börsen Courier,' expressed the feelings of all sane musicians when he wrote: 'If this is music of the future, then I pray my Creator not to let me live to hear it again.'"

* * * *

At the Buda-Pesth Philharmonic Society's concert at which Madame Clara Butt was recently the soloist, the English contralto had a remarkably enthusiastic reception, and was compelled to repeat one of Elgar's songs. It is an interesting fact that Elgar's works are very popular with concert-goers in the Hungarian city.

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The programme of a concert recently given at the Aeolian Hall by Miss E. A. Chamberlayne (her own compositions only being given) contained quite a "human document." In a preface she confessed her ambitions and failures. In one place she said with humour, "I am likely to be the most

posthumous composer that ever lived. I have nearly completed about eighty works, yet almost all are both unheard, unpublished, and unknown." She said also that she was created a melodist, that she knows well the value of the chromatic scale and when to use it. It is sad, however, to relate that "its mathematical infinite similitudes and modern augmented and iridescent harmonies do not satisfy the soul." Before such a confession criticism is dumb.

* * * *

Which, would you say, is Mascagni's most popular opera? And which Leoncavallo's? Think it well over before answering, or you may be wrong! Indeed, the chances are that you *will* be wrong, that is, if we are to believe the Buda-Pesth papers. For, whereas you are almost certain to put your money on "Cavalleria" in the case of the composer first-named, and on "Pagliacci" in the case of the other, it is positively affirmed in the quarter mentioned that Mascagni's chef-d'œuvre bears the alluring title "Parasztbecsület," (which seems the most natural title in the world for any composer to think of), and that Leoncavallo's masterpiece, beyond dispute, is called "Bajazzok." So now you know. But what probably you do not suspect is that the lovers in the former opera (no, we cannot refrain from repeating the title, "Parasztbecsület") are named Turiddu and Santuzza, and that in the list of characters in "Bajazzok" are Nedda, Canio, and Tonio. Let us add that both these operas have been performed recently at the Royal Hungarian Opera House, Buda-Pesth, and that they met with so much approbation that London is sure to be given an opportunity before long of hearing "Parasztbecsület" and its companion.

* * * *

THE newest of the provincial Festivals—that at Brighton—was successfully held during the second week in November. The first Festival took place in 1909, the second in 1910, but last year was missed. The reason was that the municipal authorities were nervous of loss of money. This raises an interesting point. The Brighton meeting is a municipal affair, the expenses of which are guaranteed out of public funds. Now, the argument for municipally-supported music and drama ignores the question of profit or loss. Yet at Brighton, the Councillors no doubt felt they would get into hot water if they allowed the Festival to cost the ratepayers anything. In other towns it is also probable that the ratepayers would make a fuss if money was *wasted*, as they might call it, in matters of Art. Music will certainly have to wait a good while for municipal aid. The majority of the ratepayers must first be converted, and that seems pretty hopeless at present. However, to return to the Brighton Festival. It was financially successful, so that the anxious ratepayers breathe again. It was also artistically successful, though the choir left something to be desired, the tenors being very weak. Curiously, the tenor sections in choirs seem to get weaker the further south one goes. At the same time, the Brighton singers, as a whole, were most intelligent. In the opinion of at least one critic they more faithfully expressed the spirit of Elgar's "The Music-Makers" than the Birmingham choir did on the production of the work in

October. Otherwise the selection of works was not of very great interest. There was a novelty in the shape of a patriotic choral ballad by Dr. Alfred King, called "For Home and Liberty," but the principal pieces constituting the rest of the programme were the well-known "Samson and Delilah" of Saint-Saens, Richard Strauss's "Till Eulenspiegel," and "Berlioz's "Faust."

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"Lancelot" of *The Referee* has some interesting remarks to make on the pianoforte as a musical instrument. What he says touches at some points the piano-player controversy as developed in these columns. "The series of pianoforte recitals given in London this season," he says, "by such players as Mme. Carreño and Messrs. Backhaus, Bauer, and Paderewski, and the liberal patronage these recitals received, inevitably induces thought on the remarkable development of the pianoforte and the extraordinary popularity it enjoys. It is far from being an ideal music maker. Not an interval, except the octaves, is perfectly in tune. It is impossible to get a crescendo on a single note after it has been struck; it cannot give you any subtle gradations of pitch as can the violin, neither is it possible to get from it any vibrato. It might have been imagined in consequence of these inherent imperfections, and seeing that as music progressed it became more subtle, that the reign of the pianoforte would be short. It would undoubtedly have been so had not expression in music developed harmonically rather than melodically. This is the reason why so many people, particularly the middle-aged, say that modern music has no melody. To a considerable extent they are right. Until Wagner had developed his theories melody was the first consideration of composers, but now its place as the exponent of expression has been taken to a great extent by changing harmonies, which from their greater mobility have been found to convey the subtleties of thought more closely.

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"Now, the pianoforte is pre-eminently a harmonic instrument. Although its fixed tones accentuate the faults of what is known as the 'equal tempered' scale, the universal system of tuning enables the player to modulate with the greatest ease from one tonality to another, and, with the exception of ultra-modern works which depend for their effect on subtleties of tone-colour, the harmonic side of orchestral works can be reproduced on the pianoforte to an enjoyable extent. Again, thanks to the inventiveness and ingenuity of pianoforte manufacturers, the action has become so sensitive that the most delicate gradations of tonal-force can be reproduced—are, in fact, now simply dependent on the skill of the player. By increasing the thickness of the strings and the size of the hammers, considerable sustaining power has been attained, and by experimenting with regard to the best place at which the strings should be struck, great beauty of tone quality has been secured. All these improvements have resulted in making the pianoforte—next to the orchestra—the most complete and satisfactory accompaniment to solo singers.

"While manufacturers have been thus developing the capacities of the instrument, pianoforte teachers have been devising methods to secure greater executive effects. The general public knows little or nothing of the 'Deppe,' 'Leschetitzky,' 'Matthay,' and other methods, but they have had an enormous influence on pianoforte playing, not only enabling command of the keyboard to be attained in far less time than formerly, but increasing the power of the performer to convey the composer's and the pianist's ideas to the listeners. Thus the pianoforte has not only maintained pre-eminence as a musical instrument, but has surpassed all others in popularity."

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Speaking of the enormous amount of practise which the expert pianist has to put in, "Lancelot" recalls that Rubenstein is reported to have said, "If I do not practise for a day I notice it in my playing; if I go two days without practising, the critics notice it; and if I cease work for three days, the public perceives it." The ordinary amateur has not a conception of the hundreds of times the virtuoso works at every bar of the pieces he plays in public. A pianist's repertoire represents a monument of labour, and it is doubtful if there is a greater exhibition of the close connection between the human brain and complex muscular action than is afforded at a pianoforte recital by any big player. When one thinks of the thousands of blows given by the fingers with ceaseless variations of force, of the different phrasing and rhythm, and of the combination of emotional impulse and control, one feels inclined to be very lenient towards any lapse of memory or faulty rendering of certain passages. One also realises the great difference which the piano-player has made; how wonderful it is as a "labour-saving device."

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Melba-worship takes on romantic forms in Australia. When Mme. Melba was leaving a concert hall at Ballarat during her recent Australian tour, the steps down which she had to pass to her motor-car were greasy after a light rain. A young girl who noticed their slippery state took off her coat and laid it on the steps, so that the prima donna might walk down them in safety. A few words with Mme. Melba and a hearty handshake were ample recompense to the girl for her impulsive sacrifice.

* * * *

Dr. Saint-Saens seems to have been as much of a "wonder-child" as Mozart, according to his own account. He will shortly publish his recollections of childhood. His mother, who was fond of music, though she knew little about it, had made up her mind that her eldest son would be a composer. She was therefore not surprised when, just out of my nurse's arms, I began listening to every noise. My greatest pleasure was the symphony of the kettle on the hob. I used to listen with passionate interest to its slow and surprising crescendo, and finally its song like that of an oboe. Berlioz must have listened to that same oboe, for I heard it afterwards in the "Damnation of Faust" in the "Ride to Hell." At 2½ the infant Camille learnt the piano. In a month he had got through Le Carpentier's method.

No one could find music for the child. The only pieces brought him he refused to play, because "the bass did not sing. They contained only melody for the treble," and Camille could not put up with a bald bass. At last music for him was found in Haydn and Mozart. "At five, I played quite prettily and correctly many sonatinas, but I would consent to play them only before persons capable of appreciating them. It is quite untrue, that, as I have read in a biography, I was ever made to play by threats of spanking, but in order to induce me to play I had to be told that there was someone in the audience with a fastidious musical taste. I refused to play to unappreciative ears." He composed at this age waltzes and galops. "The waltzes were the better of the two. I have recently looked at these childish compositions. They are insignificant, but there is not a single fault in them, which is remarkable in a child who had then no notion of harmony." At seven, he had a piano master, who began by fixing an iron bar in front of the keyboard, on which the pupil's hands rested. Thus only the hands and wrists moved, and arm motions were prevented. "The method will not do for modern music, but it is a good beginning. Nowadays people begin at the end—learn fugues in Bach's Wohltemperiertes Klavier, pianoforte-playing in Schumann and Liszt, and harmony and orchestration in Wagner." At ten, he gave his first public concert, playing Beethoven's C minor Concerto and one of Mozart's pieces, accompanied by the orchestra of the Italian opera. But his mother did not want him to become an infant prodigy, and put a stop to his public appearances. She believed in him, and when asked what music he would play when grown up, answered, "His own." Among the relics of his childhood Saint-Saens has discovered pencil comments on music written when he was four.

* * * *

Mr. G. H. Clutsam's new opera, "King Harlequin," was produced in Berlin on Friday, November 8th. The rarity of such an event—an English opera in Germany—was noted in this column in our September number, when Mr. Clutsam's work was described. The audience, we learn, was most cordial, and a genuine first-night success was scored. The story is dramatically effective, and contains a poetic and fanciful element which fits well into a musical form of expression. The music has appealed to most of the critics as light and graceful; entirely pleasing, without being epoch-making, but of a distinctive character.

* * * *

The Coleridge-Taylor Memorial Concert was held at the Albert Hall on November 22nd. The occasion, a tribute to the memory of the late Samuel Coleridge-Taylor, was a worthy indication of the esteem in which the work of the talented composer is held in the hearts of English music-lovers. The object of the concert was also concerned with the foundation of a fund to assist the widow and children, for, despite the success of his principal works, the composer was not able to realise any considerable financial result. The programme arranged had the assistance of contributions from many well-known singers, and an orchestra and chorus of nearly 1,250. The

first two parts of "Hiawatha" were given under the direction of Sir Frederick Bridge, and the soloists were Miss Carrie Tubb, Miss Esta D'Argo, Mr. Ben Davies, Mr. Robert Radford, and Mr. Julien Henry. Sir Charles Stanford conducted the Ballade in A minor, and Mr. Landon Ronald two of the numbers from the set of "Characteristic Waltzes," and the Rhapsodic Dance, "Bamboula." A selection of songs, in which a sympathetic rendering of "Unmindful of the Roses" by Mme. Ada Crossley may be particularised, was perhaps one of the features of the programme. A good many people will agree with the music critic of *The Observer*, when he says :— "The work of Coleridge-Taylor is curiously original. It is possible the success of 'Hiawatha' initiated his style. He overcame the persistent rhythmical effect of Longfellow's verse with considerable skill, and evidently in the endeavour to obtain sufficient variety formulated for himself a method of expression that established a style he was unwilling to relinquish in his later efforts. This touch of originality is very likely to secure him a permanence not likely to be granted many of his contemporaries."

A COPYRIGHT WARNING.

The Secretary of the Mechanical Copyright Licences Co., Ltd., 27, Regent Street, London, S.W., has written as follows :—

"The articles appearing in your 'REVIEW' by Mr. J. H. Morrison on the making of music rolls, has been read by me with great interest ; might I, however, ask you to kindly draw your readers' attention to a very important fact, and that is that the making of these music rolls is an infringement of copyright, unless the proper notice is given to the owner of the copyright of their intention to make the record and pay the necessary royalty. Without giving such a warning to your readers they might take it for granted that they had full liberty to make records of any musical work without liability, but they have not this power any more than of making a manuscript copy in the ordinary notation."

CORRESPONDENCE.

To the Editor *The Piano-Player Review*.

SIR,—Your magazine is thoroughly interesting, and I hope it will meet with the success it deserves, but I want to ask you what do you propose to do in the way of finding simple, perhaps new terms to replace the jumbled and mixed up nomenclature that is now used?

The title of your journal is something to begin with. Does Piano-Player include Player-Piano? Does Player-Piano include the Pianola, the Angelus, the Kastner, and so on. Then we get "mechanical piano-player." The man who uses it is the user of a piano-player, the user of a player, a playist, an operator, a player, a player-pianist, or a pianolist. Then we have piano pedals and player pedals, and there is no universal term for the use of them. There are a great variety of levers which require distinctive naming, and I notice that your technical contributors in describing effects and defects use a bewildering variety of terms.

No doubt it will be some time before we all understand perfectly and instantly what is meant by each word, but I cannot help thinking that some scheme of nomenclature would be valuable.

PERCY HOXEM.

Richmond, S.W.,
Nov. 17th, 1912.

[NOTE.—This subject is referred to in an Editorial note.—ED. "P.-P.R."]

ANSWERS TO CORRESPONDENTS.

H. H. T. (ALDRIDGE).—We note that you have added a pointer to your tempo lever. This is illegal, but we do not think there is much danger of prosecution. We understand that the patent pointer is only reliable when attached to the particular instrument for which it is made. The trouble you have with the roll is in the motor probably. The slides want rubbing down to an even surface and blackleading. It may be that the take-up spool is not screwed firmly on to the shaft, and that with the extra weight at the end of a roll, the spool slips on its shaft. Tighten all screws from the spool to the shaft. There should be a brake in the gear affecting the roll turning shaft. Increase the tension or friction of this brake and your paper will, if the motor is good, run smoothly. We do not think that you can get over the difficulty with the sudden effect of the accenting lever in your instrument. Your suggestion for opening a music rolls exchange column is receiving consideration. Something of the kind was contemplated from the outset.

- F. ANDERSON (SHEFFIELD).—To get rid of the mice in your piano take out all the mechanism, *and the keys*. Under the keys you will probably find a nest, perhaps many young mice. It is curious to note how mice will select a place under the piano keys for philoprogenitive displays. The animals are dangerous to any instrument, chiefly because they tear out soft stuffs, felt, bushings, leathers, etc., for building purposes. Having made sure that no mouse is left in your instrument, keep them out by barring all inlets with wire gauze.
- CICELY, K. (READING).—That your play and re-wind lever won't keep fixed at "play" is probably because the screw which forms the pivot on which the connecting rod works is a little loose. In your particular instrument we do not know just where this screw is, but it must be near the lever itself.
- H. K. W.—If what you say is correct, and the expert is also correct when he says that the instrument is in perfect condition, one can only say that it must be a beast, in fact, just a machine, and a doubtful one at that.
- CHOPIN CHOPPER.—Your *nom de plume* is at least honest, for we do not believe that any player mechanism as old as you mention, is nearly good enough for your efforts with the Impromptu. Do some "chopping," and get a new player.
- DISILLUSION.—We have made enquiries and think that you are asking too much money for your old player.
- BERT, S. (YORK).—In this number you will find a reference to the question of cutting your own roll of a copyright work.
- ENTHUSIAST (EALING).—Kick it, kick it hard, but at the right moment, see hints on playing in this number. Why do pianists develop muscle and use it if not for hitting out the tone? You cannot get a very powerful tone without using power behind the touch.
- ENTHUSIAST NO. 2 (BIRKENHEAD).—We cannot tell you how high the stool must be unless you tell us what sort of legs you've got, or your height? The average height from the ground is 21 inches in front, 24 at back.
- VERA, T. (WOLVERHAMPTON).—Surely you must be using a bad position for playing. It should not be so "frightfully" hard. Don't let fright come into the work, madam, but read "How to Play" in this number, and address these columns for other help. See also reply above, Enthusiast No. 2.
- BUSINESSMAN (NOTTINGHAM).—The stiffness and cramp in your wrist is quite unnecessary if your time lever is working smoothly and delicately.
- T. ROCKFELD (WESTON).—Space won't permit a complete answer to your questions here, but get P.P.R. No. 1, and you will find something to hold up to your clever pianist friend in a "Plea for the Piano-player." Make him sit down and read the article to you, and then "set about him." If you get badly damaged, give us the points and we will help you. We are much interested.

- B. BENSTOLD.—Try rubbing in tallow if the squeak really is in the leather. You did not read last number carefully, or you would have found the information in "Care of the Piano-player."
- E. TURNER.—Your organist says that, does he? What is he during the week, what does he do? No man with any knowledge of music outside a psalm book would say that no music other than Church music was necessary to one's musical education.
- HOUSEHOLD (WALSALL).—To remove the dull cloudy appearance from the polish, use paraffin and water (1oz. paraffin, 1 pint of water). Rub vigorously with a flannel (dipped and squeezed out) and dry with two clean dusters. Don't use any cream or so-called polishes.
- F. HENDRIKS (NORWICH).—From your letter, the dent in the case work is too deep to be taken out. It will have to be filled with shellac stopping and that part of the case re-polished. Send to your dealer.
- E. POULSON (STRATFORD).—Rub linseed oil into the scratch with the finger and then rub up with a duster.
- F. REYNOLDS (BATTERSEA).—In this number you will find a useful chapter on "How to Play." If you want to make a *thorough* study of Beethoven, get the piano scores and mark your rolls carefully with all the musical indications. Where the rhythm is complex or involved, put in bar lines, accent marks, etc.
- R. R. (LEEDS).—It is not possible to have organ rolls with the stops already marked, because organs differ so much in the number and quality of stops available.
- MCALLISTER (PERTH).—We cannot trace any rolls of Arnold Schonberg's works. Are you a very advanced musician, or do you want to shock someone?
- A. EDWARDS (PONTEFRAC).—We cannot trace the American cake-walk you mention. What about "The Warm Baby," "Every Little Bit Helps": they sound interesting. We recommend Debussy's Golliwog Cake-walk.
- BEGINNER (YORK).—We are very pleased indeed that you were able to make some impression on your musical friend. Why not work at one of his favourite pieces, study it, try and beat him with your player. You will make a still greater impression. If you feel that you can get as much expression as he does into playing, back yourself, take courage, and when you are ready, throw down the glove.
- S. S. (PLYMOUTH).—We cannot advise you.

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